

# DYEING IN A LANDSCAPE: SHARING THE INNER WORLD

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The project “Dyeing in a Landscape” is about communication and immersion in the world of participants at a distance. Any joint activity contributes to bringing people together in a group. If people already know each other, it strengthens the connection between them. The online format limits the possibilities, but nevertheless allows you to get to know the world of the interlocutor deeper.

The project took place in the spring of 2021 as part of the Lila spring school and brought together three masters: Elina Harkonen (Finland), Lidia Kostareva (Russia), Lotta Lundstedt (Sweden).

## **ACQUAINTANCE**

The project participants were united by a common interest - natural dyeing. Three dyers from different countries found it interesting to communicate with each other. Having known each other for several years, we have shared dyeing recipes, techniques, but never the dyeing process itself.

## **PREPARATION**

Dyeing is a rather lengthy and solitary process. Preparation of material, collection of herbs, search for inventory, preparation of a decoction, dyeing, mordanting and fixing. How can you show all these stages to a person thousands of kilometers away from you? Modern technologies allow you to shoot and demonstrate the process, but how to show the process the way you see it?

## PROCESS

We spent two days off getting to know each other's dyeing process and landscapes. The weather, internet connection and time made the process more difficult. Spring in Komi met the end of winter in Finland and Sweden. We shared a piece of everyday life, our rhythm of life and favorite places.

## RESULT

As a result, we got a video where three places and three processes are combined together. For the participants, the very process of communication and creation of creative work became a more valuable experience than the result itself. Projects like this can be expanded to bring together creative people, dyers and beyond, all over the world.



Figure 1.



Figure 2.



Figure 3.





Figure 4,5





